



The R. A. M. Club Magazine.

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Some Reminiscences of the late Sir John Stainer.

By W. G. McNAUGHT.

I gladly consent to write down a few reminiscences of the late Sir John Stainer. He was not one of the Academy fraternity, but he was unquestionably a striking and influential personality in British musical affairs. It is probable that many Club magazine readers may have been brought into personal contact with him, and may therefore be interested to know something more about him and his ways.

It is of the man, not of the musician I would write, and I offer

my brief remarks, certainly in no critical spirit, but simply as a record of impressions formed, mainly, in the course of our joint fulfilment of duties in connection with the examinations of the Board of Education, during a period of nineteen years.

It was my privilege to enjoy a somewhat intimate friendship with Stainer. I had many opportunities of becoming acquainted with his views on men and things in general, of noting his numerous acquirements and capacities, and his keen foresight and knowledge of the world, of observing his temperament in many moods and tempers and, above all, of realising his broad, generous, sympathetic nature.

The dominant outward note in Stainer's character was an unaffected geniality. He enjoyed being genial for its own sake; it was not a veneer suffered in order to acquire a reputation for that esteemed quality. But if geniality was his major key, he had his minor mode in his intense tearful sympathy for grief and ill luck. Personally, I have never known anyone else to equal Stainer's versatility as a conversationalist. He could readily adapt himself to any society, to children, the salon, the dinner little or big (he much preferred the little), and the freer mental but not freer physical atmosphere of the smoking room. He seemed to know something worth knowing of everything. At the semi-official social gatherings held in connection with his Training College inspections, he was the centre of at least one form of gravity. Even when, as was too often the case, he was buttonholed by a most tenacious bore, he never visibly flinched beyond making a mute appeal to me to invent a rescue. On these rounds he was always lighting upon some old Oxford friend with the result that a flood of reminiscence would be loosed. As a story-teller Stainer was unique. His stories were not deprived of point by obvious preparation, but were spontaneously recalled and adapted to the psychologic moment. His exuberant enjoyment of a good story was most exhilarating. Many a time I have known him to stand still in the street or on the landings of hotels, to finish a quiet laugh whilst he rolled over his tongue the words that formed the climax of the tale just told. His ready transitions from the grave to the gay, the deeply philosophical to the absolutely frivolous, but always witty, will never be forgotten by the numerous friends who would look in to enjoy "a chat with Stainer," in a smoking room in a provincial town, when we were on tour. It was no small pleasure, too, on these occasions to come across other London musicians seeking examination prey for this or that institution. Myles Foster is not likely to forget the singularly numerous and happy occasions on which we accidentally stumbled upon one another in this way. Probably everyone who reads these notes knows Myles Foster and his conversational capacity. When we met, my bewilderment was that

sometimes both these artists in talk—Stainer and Foster—would simultaneously pour out treasures of wit and wisdom with reckless prodigality. What a time to look back upon! How very tolerable life seemed!

Stainer's love for children was a notable and charming trait. He attached himself strongly to his little friends, and that he did not forget them when we arrived at Edinburgh was shown by the innumerable parcels of shortbread and rock that were dispatched. Then, however pressed with work, he often insisted upon making time to write a letter in his beautiful and enviably plain round hand to some child he desired to please. Here is one written to a not very distant relative of mine:—

"Dear E.,—Thanks for your letter and the riddle. I could not find it out so I asked your father. I send you a riddle which I made, *a very bad one*; but you know that a bad riddle if really bad, is first rate. Kind regards to your mother and brothers.

I am, yours truly, J. STAINER.

The riddle: What range of mountains reminds you of the Muses? The answer: The Appenine."

The sympathy of Stainer for the blind was acute, and was often practically manifested on our journeys. I do not think that whilst I was in his company he ever missed dropping a coin in the box of a blind beggar on our route—even if he had to cross the road to do so. No doubt the at times threatened loss of his own sight—he had only one working eye since his youth—quickened his sense of the calamity of blindness. Apropos of this one eye he used to relate with much gusto the story of his selection of an organist for a City Church, after the usual trial of a number of candidates. When the decision had been announced, a churchwarden came to Stainer and said, "The man you have chosen has only one eye, he will never do for an organist!"

Further instances of his thought for others were his perhaps too generous and unenquiring response to the begging letters we all have always with us. Often have I known him to get postal orders to send off in this way, and I recall his remark, "there goes to-day's fees!" He materially diminished his personal estate by the lavish way in which he bestowed tips on porters, cabmen and waiters. His title cost him something in this connection, as he used ruefully to confess. But the waiters really liked him apart from the paradise of tips his advent suggested. His exceptional and almost deferential civility caught their fancy. He did not complain even when there was good ground for complaint. In the choice of evils he preferred the pangs of indigestion to the cholera engendered by a fuss.

Although he was such an excellent society man, he was very rarely prevailed upon to accept any of the numerous hospitable

invitations he received during his official round. Beyond receiving an occasional visitor or two in the evening, he sought no society, and it was his habit to retire to rest two or even three hours before midnight. But alas! not always to sleep. He was a great martyr to facial neuralgia and its concomitant insomnia. It was saddening to hear in the morning, that after a wearing day's work he had suffered a still more exhausting night of sleeplessness.

There was a dash of eeriness in Stainer's views on the mystery of life and the supernatural that found occasional vent in creepy anecdotes of curious personal experiences. One story had reference to an incident that occurred at his residence whilst he was organist at St. Paul's Cathedral. I need not make the present denizens of Amen Court uncomfortable by saying more. The mention of St. Paul's recalls the pleasure Stainer used to experience in meeting about the country old choir boys, now grown-up men, and it was touching to note with what filial respect and affection he was greeted on these occasions. One 'old boy' he always looked forward to meet was Mr. C. E. Terry, who for a time was at Newcastle, and is now lecturer on history at the University of Aberdeen. I well remember the almost boyish delight exhibited by Stainer at the tribute of attention he received from another very promising old boy, now literally treading in Stainer's footsteps. This old boy put himself out to be at Liverpool Street early one morning simply to see his musical *pater* off. How a little incident of this sort added salt and flavour to the day's work!

I have seen it stated that Stainer took things very easily during the latter part of his life. This is a great mistake. It is true that he gave up all public posts save one—that of Inspector of Music to the Board of Education—but, although he thus extricated himself from much burdensome work, he was soon drawn into the vortex of other work not less toilsome because it was not so public. A cursory look round at some of his recent achievements, apart from actual composition, such as the editing of the Hymnary for the Scottish Churches, a most laborious task; the preparation of the Dufay volumes, a lasting monument of his zeal for antiquarian research; and a consideration of the conscientious and unsparing devotion of time and trouble he gave to the affairs of the numerous societies of which he was a prominent member: would soon convince an enquirer how slightly, if at all, 'he boiled his peas' in his last pilgrimages through life.

It was a cruel wrench to many of us when this man, who had so strongly twined himself round our hearts, was suddenly and unexpectedly torn from us. It is some consolation to know that he met the death for which he had often hoped. He never expected to live the allotted time. We who knew him well can for the rest of our lives still think of him with delight and gratitude, even though with a lump in our throats and moisture in our eyes.

Eine Grille.

BY CIPRIANI POTTER.

Eine Grille

Tempo ad libitum

f *loco* *loco* *loco*

Cipriani Potter

Sun 7. Nov. 1868

My friend, Mr. Walter Macfarren, has given such an excellent account of Cipriani Potter in "The Principals of the Royal Academy of Music," in No. 1 of the Magazine, that I would not have ventured to add another line were it not that "Eine Grille," of which a facsimile is printed in this number was written by Potter himself in my autograph album. I had the privilege of being an intimate friend of the

artist in question,—his geniality, his enthusiasm for our beloved art were irresistible. He was an excellent German scholar, for we always corresponded together in that language; I possess a good many of these notes which I treasure very highly. For many years I had every other Sunday afternoon chamber music at my house and Potter invariably sat by my side, snuff-box in his hand and big red handkerchief on his knee, to turn over for me. In those days Schumann had but a very limited circle of followers and admirers. We seldom had a meeting on Sundays without including at least one of that master's works in our programme. I gave a series of "Schumann evenings," devoted exclusively to his instrumental and vocal works, and there was perhaps nobody amongst the audience who had the cause of Schumann more at heart than Potter. At least once a week, after dinner, we played duets together, frequently until long after midnight, especially Schumann's Symphonies. Potter was indefatigable, full of energy and youthful freshness, a most delightful companion, a true artist to the core. His memory will for ever remain fresh in my recollection.

ADOLPH SCHLOESSER.

Mr. Frederick Corder's Lectures.

The Lectures at the Royal Academy of Music were delivered last term by Mr. Frederick Corder, by whose kindness we are enabled to give brief abstracts of the same.

MAY 5.—"ONE NOTE."

A single note looked at in all its aspects. 1. Acoustically: there is no such thing, any one note being a whole tree of sounds with 'lower partials' for its roots and upper partials for its branches. How the richness or poverty of 'partials' affects *timbre*—how harmonics can be made visible as Chladni's figures, and audible in the Æolian harp. 2. The question of pitch, how we are sensible of it by the fibres of Corti. A 'musical ear' is probably the degree of sensitiveness of these fibres. Examples of people able only to hear one note and others who can hear nearly 400 sounds in the octave. How the common piano tuner or bandsman gains such an ear by main force and many fine musicians do not care to take the trouble. 3. The harmonic aspect: why one and the same note gives a different mental effect according to its position in the scale. What a Pedal Note is. Many curious specimens of Pedal quoted and songs and pieces performed. Moszkowski's Valse on one note (and that the mediant). Chopin's D \flat prelude. Wagner's preludes to *Rheingold* and *Walküre*. Many curious anecdotes connected with the subject.

MAY 12.—ON TEACHING.

Personal early experiences and articles—humorous and despairing—written on the subject. Difference of view *now*, whence the inference that some at least of the ill-success was owing to my own want of experience. No good results are to be looked for so long as the teacher teaches under protest and thinks more of himself than the pupil. True sympathy and a knowledge of the pupil's wishes and

difficulties will obtain good results from the most unpromising material. Ignorance not necessarily stupidity. Gradual disappearance of that bogy, the terrorizing professor, who endeavoured to conceal his mediocre teaching powers under a cloak of bluster or pomposness. How badly most students work by themselves. Teach them how to really practise, *i.e.* to use their brains instead of their fingers. An ideal course of instruction for a beginner was then sketched out, and the valuable assistance afforded by a second piano illustrated by a series of novel and curious duets, some composed *ad hoc* by the lecturer.

MAY 17.—WORDS AND MUSIC.

The vital connection between the histories of music and poetry, the latter being responsible for the invention of the tune. Yet the moment music ceases to be a mere jingle to colour the verse, it becomes absolutely hostile to it. Composers always reserve their most interesting music for that part of a song (the refrain) where the words are most meaningless. This is so much the case that most people really prefer to hear a song sung in an unknown language that they may not be compelled to hear the words. This inability to listen to words and music together, the ground of the general dislike for recitation with music, which nevertheless the lecturer predicted was the art-work of the distant future. What had already been achieved in this direction was summarized, and several novel and interesting examples of the art were contributed by Mrs. Tobias Matthay.

Club Doings.

Attention is directed to the list of fixtures on p. 16.

The Supper at the Club on 11th May, was well attended.

The Ladies' Night, on 19th June, was a great success, the Concert Room at the Academy, which had been as usual decorated with plants, &c. for the occasion, being crowded with Members and Associates and their friends. Numerous as was the gathering, it would have been more so, but for a sudden downpour of rain in the evening which deterred many from coming. A choir of Academy Students under the direction of Mr. Evers sang the following:—"Salvum fac Regem," *Loewe*; Evening Hymn, "O gladsome Light," *Sullivan*; Part Songs "Orpheus with his Lute"; "When Daisies pied," *G. A. Macfarren*; Psalm xliii. (8 parts) "Judge me, O God," *Mendelssohn*. Mr. Douglas Beaufort gave a Musical Sketch and some very clever experiments in sleight-of-hand, while much interest was evinced in the Pianola, which was exhibited by Mr. Francis Young.

The Annual Dinner was held on 24th July, 1901, at the Monaco Restaurant. A larger room—the International Hall—was placed at our disposal this year, and proved a boon in the sub-tropical weather that prevailed at the time. The President of the year, Dr. Eaton Fanning, was not able to be present, owing to his departure for South Africa on an Examination tour, but Sir Alexander Mackenzie very kindly acceded to the invitation of the Committee to act in his stead. After dinner and the usual loyal toasts had been honoured, the Chair-

man announced that the ladies present had accorded permission to the gentlemen to smoke, and then proceeded to give the toast of "The R. A. M. Club," reading a letter of greeting to the Members from Dr. Eaton Fanning. Mr. Walter Macfarren very happily proposed "The Royal Academy of Music and its Principal the Chairman of the evening," to which Sir Alexander Mackenzie made suitable reply. The only other toast was "The Ladies," proposed by Mr. Myles Foster and acknowledged by Mr. George Rose. The toast list was pleasantly diversified by the following programme:— Trumpet solo, "The Soldier Tired," *Dr. Arne*, Mr. Walter Morrow, accompanied by Mr. Alfred E. Izard; Humorous Recitation "The Roman Guide," *Mark Twain*, Mr. Frank W. Tagg; Violoncello solo, (a) "Air from suite in D" *Bach*; (b) "Scherzo" *Van Goens*, Mr. Herbert Walenn, accompanied by Mr. Septimus Webbe. Humorous Recitation "How the Charge of the Light Brigade is sometimes recited," Mr. Frank W. Tagg.

The number of members and guests present was 72.

The following elections have taken place since our last number:—

MEMBERS.—Sir Benjamin Baker, Mr. Harry Farjeon, Mr. E. A. Maney, Mr. George F. Smith, and Mr. G. Combe Williams.

ASSOCIATES.—Miss Alice Andrews, Miss B. N. Bord, Miss A. Emerson Carter, Miss Madeline Cobb, Miss Alice Crawley, Mrs. Fredericksen (Miss Grace Henshaw), Madame Edith Hands, Miss Harrison, Miss Mabel King, Miss Isabel Jay, Miss Marsden, Miss McKisack, Miss Winifred Richardson, Miss Winifred Rose, Miss Daisy Smith, Miss Stanyon, Miss Winifred Thomas, Miss Miriam Tiplady, Miss May Walker, Mrs. White (Miss Darvell).

Mems. about Members.

On April 8th, Mr. W. S. Hoyte gave two Organ Recitals in Norwich Cathedral, and on 15th July at the Corn Exchange, Bedford.

Sir Alexander Mackenzie, as President for the past year of the Union of Graduates in Music, took the chair on April 24th at the Annual General Meeting of members, and at the subsequent Banquet at the Holborn Restaurant.

Dr. F. H. Cowen conducted his "Idyllic" Symphony and "Concertstück" for piano and orchestra at Bournemouth on April 25th.

At a special Orchestral Service at Brixton Church on 5th May, conducted by Mr. Douglas Redman, the programme included an "Overture in D" by Mr. Welton Hickin.

Three Lectures on Sir Arthur Sullivan were delivered by Sir Alexander Mackenzie at the Royal Institution on 2nd, 9th, and 16th May.

His Majesty has conferred upon Mr. John Thomas the honorary title of "Harpist to the King."

The National Co-operative Society having decided, on the advice of Dr. Turpin, to add to its choral force an orchestra under the direction

of Mr. C. H. Allen Gill, a concert was held on the 17th August, at the Crystal Palace, when Leoni's "The Gate of Life" was performed under the new conditions.

Dr. Cowen's Symphony, No. 6, in E, was given for the first time at the Philharmonic, on the 23rd May. It was originally produced at a Richter concert in 1897.

An Invitation Concert was given by Mr. J. B. McEwen at the Royal Academy of Music on 24th May, when the programme consisted of compositions by him.

An Invitation Concert was given at the Royal Academy of Music on 18th June, by Messrs. William Nicholl, Arthur Oswald, and Emile Sauret.

To his numerous honours, Sir Alexander Mackenzie may now add the Degree of LL.D., conferred upon him by the University of Glasgow. Congratulations!

Dr. McNaught lectured on 10th June before the Edinburgh "Musical Education Society," on "Some points in Ear Training."

Parts 2 & 3 of Gounod's "Redemption" were performed at Lincoln's Inn Chapel on Sunday, 23rd June, under the direction of Dr. Steggall.

Miss Kate Steel having had a long and serious illness, a matinée Concert for her benefit was given at the Queen's Hall on 28th June, whereby we are glad to say a substantial sum was realized.

The Society for the Encouragement of the Fine Arts has presented its valuable Medal to Mr. Alfred Gilbert, "in recognition of his admirable and gratuitous services as Musical Director to the Society since its formation, 1857-1901."

Two Organ Recitals were given on Whit Monday, 27th May, at Norwich Cathedral by Mr. Edwin H. Lemare.

Mr. John Thomas's Annual Harp Concert took place in St. James's Hall on 6th July.

Dr. Eaton Fanning has resigned the post of Music Director at Harrow School, which he has held for 16 years. He left England in July on an examination tour in South Africa for the Associated Board.

Mr. H. W. Richards sailed on 29th May, in order to carry out an examination tour for the Associated Board in Canada, Australia, and New Zealand. He will be away about six months.

Mr. Edwin Lemare is about to give a series of Organ Recitals in the United States.

Miss May Stelfox has composed five songs to words by G. MacDonald, Burns, and Moore. They have just been published in one volume by Messrs. Novello & Co.

Our felicitations to Mr. Frederick Corder on his silver wedding.

A new orchestral poem, "A Phantasy of Life and Love," by Dr. Frederic H. Cowen, was produced at the Gloucester Festival on 11th September.

Mr. Allen Gill has been appointed conductor to the Finsbury Choral Association.

Dr. W. G. McNaught has resigned the position of assistant inspector of Music to the Board of Education, which he has held for the last nineteen years in co-operation with the late Sir John Stainer.

The incidental music for the production of "The Dream of Scrooge" at the Vaudeville Theatre has been written by Mrs. Knatchbull (Miss Dora Bright).

Mr. Stewart Macpherson has been appointed Professor of the Pianoforte at the Academy, in addition to the post of Professor of Harmony and Composition already held by him.

The volume on which Mr. Myles Foster has been engaged so long, "Anthems, and Anthem Composers," has just been published by Messrs. Novello & Co.

Academy Letter.

The Principal resumed his duties at the beginning of May last, and fortunately the improvement in his health was fully maintained throughout the term, notwithstanding an exceptionally hard session's work.

Mr. Charles Macpherson, A.R.A.M., Sub-Organist of S. Paul's Cathedral, has been appointed a Professor of Harmony and Composition, in succession to Mr. W. H. Thorley, resigned.

A magnificent gift has been made to the Academy by Mrs. Lewis, widow of the late Mr. Samuel Lewis, of Grosvenor Square. This lady has founded fifteen open Scholarships for the encouragement of musical talent among British born subjects, the first five of which will be competed for before the commencement of the Michaelmas term. The announcement was made public at the Prize Distribution on July 25th last. In speaking of this, the most valuable gift ever received by the Institution, the Principal remarked, that it was not only the grateful thanks of the Academy, but also of the Empire, which they must offer to Mrs. Lewis. An accomplished musician herself, and still a student of the art, this lady would have the satisfaction of knowing that she was assisting a large number of young musicians to reach their goal in life.

The Prize Distribution was rendered exceptionally interesting by the foregoing news, and also by the presentation of a Loving-cup and Testimonial to Mr. Thomas Threlfall, whose invaluable services as Chairman of the Committee of Management for many years past, are so well known. An account of this function, also of the Operatic and Dramatic Performances, the Orchestral and Chamber Concerts, and the Lectures will be found elsewhere.

Two interesting Presentations were made on Tuesday, the 23rd of July, to our Curator, Mr. Frederick Corder, on the occasion of his Silver Wedding. Unfortunately, Mrs. Corder was, owing to indisposition, unable to be present. The first consisted of a handsome grandfather clock, given by some of his friends on the Professorial and Official Staff; the second (which took place in the Concert Room) was

from the students and took the form of a silver coffee tray, handed to the recipient by the two youngest students. On both occasions the Principal kindly acted as spokesman. Notes of his remarks are given on p. 13.

The number of students on the books last term was 563—the largest on record.

The following Scholarships and Prizes have been awarded since Easter last:—

Goring Thomas Scholarship, Paul W. Corder; Dove Scholarship, Ruth Clarkson; Robert Newman Prize, Stanley R. Marchant; Frederick Westlake Memorial Prize, Cuthbert F. Whitmore; Julia Lency Prize, Ethel M. Williams; Parepa-Rosa Prize, George H. Gardner; Swansea Eisteddfod Prize, E. Margaret Llewellyn; Charles Lucas Prize, A. von Ahn Carse; Walter Macfarren Prizes, Hedwig E. Cole, Cuthbert F. Whitmore; Charlotte Walters Prizes, Lizzie Davies, Cyril Wilton Cole; Gilbert R. Betjemann Prize, Edward F. Barrow; Dove Prize, A. von Ahn Carse; Ridley Prentice Memorial Prize, Ethel M. Wood; Messrs. Hill & Sons' Prize, Henry O. Parsons; James Tubbs and Son's Prize, Amy M. Inglis.

At the Entrance Examination for the Michaelmas Term (Sept. 23) the Stainer Exhibition (value £20) for Organ Candidates was awarded to William T. Upsher, and on the following day the Erard Centenary Pianoforte Scholarship was awarded to Hubert C. V. Gascoigne.

The competition for the first five Ada Lewis Scholarships (already referred to) took place on 25th September.

The Ross Scholarships (Male Voices and Wood-wind Players) will also be competed for on October 31st next, for the first time.

Next Term, the first award of the Battison Haynes Prize will be made. It is open to composers, and the subject chosen is an Anthem for four voices (with solo) and organ.

It has been decided to award the "R.A.M. Club Prize" on the coming occasion, for Violin playing.

W.H.

Our Alma Mater.

The pupils of the Operatic Class gave performances of Ambroise Thomas's "Mignon" at the Globe Theatre, on the 16th and 17th June, the cast being varied on the two evenings. The principal parts were undertaken by Miss Ida Mann, Miss Edith Hensley, Miss Lilian Kent, Miss Rose Wheeler, Miss Jeannie Bateman, Miss Mary Price Owen, Mr. Edward Barrow, Mr. Ernest Torrence, and Mr. Charles Thompson; and other characters by Miss Daisy Drewe, and Messrs. Clowser, Rojas, Monck, and Hammond. The chorus and orchestra were composed of students. Mr. G. H. Betjemann conducted.

The Orchestral Concert at the Queen's Hall, on 21st June, was under the direction of Sir Alexander Mackenzie. Miss Margaret Holloway played the Andante and Finale from Mendelssohn's Violin Concerto; and in Saint-Saëns's Piano Concerto in C minor, op. 44, the solo per-

former was Mr. C. Gascoigne. Miss Ethel Pettit gave Tschaikowsky's "Variations sur un Thème Rococo," op. 33; other players being Miss Gwendolen Mason and Mr. Herbert Macfarren. The vocalists included Miss Margaret Llewellyn, Miss Edith Patching, Mr. Henry F. Plevy, and Mr. Dalton Baker (who sang "Vedro, mentr' io sospira," from Mozart's 'Figaro'.) There were, as usual, some students' compositions brought forward;—a setting by Mr. A. von Ahn Carse, of "Riga's Last Song," sung by Mr. Edward F. Barrow, and two movements from an orchestral suite "Childhood," by Mr. Alfred H. Barley.

On 12th July, the students of the Dramatic Class produced at St. George's Hall, a play, in one act, "A Man in Rags," by Mr. Nugent Monck, a student at the Academy, in which the characters were sustained by the Misses Hutin Britton, and L. Margaret Orr, and Miss Dorothea Corder, and Messrs. Cecil Rose, Percival Aylmer, and Henry E. Butcher. The second part of the programme consisted of Mr. W. S. Gilbert's "The Palace of Truth." In this appeared the Misses Mabel King, Hutin Britton, Margaret Somerville, Mabel Moore, and Isobel Loël, and Messrs. Cecil Rose, H. E. Butcher, Ernest Torrence, and Nugent Monck. Among the pieces played by the orchestra under Mr. Frederick Corder, were an overture "Comedy," by Mr. A. von Ahn Carse, and incidental music by Mr. Paul W. Corder.

The Chamber Concert took place at St. James's Hall on 19th July, when the following pieces were amongst those performed: Fantaisie Brillante in E minor for violin, by W. H. Reed (student), played by the composer; Three Songs from Browning, by Miss Mary Burgess, sung by Miss Jessie Stewart; "Stars of the Summer Night," (Lassen) sung by Mr. Anderson Nicol; Brahms's Scherzo, op. 4, Miss Phoebe Jay; Chopin's Ballade in F minor, Mr. Yorke Bowen; Variations in A. (Wieniawski) Mr. Spencer Dyke; Trio in D minor (Arensky) Miss G. Law, Miss M. Sutton, and Miss E. Pettit. Two movements from Schütt's Serenade in D were played by the Ensemble Class under Mr. Sauret.

At St. James's Hall on Thursday, 25th July, 1901, Lady Strathcona presented the prizes to the successful students. After a short programme of music had been performed, the Principal, Sir A. C. Mackenzie, delivered his Annual Address, in which he reviewed the work of the past three terms, and had the gratification of announcing the establishment of many new Scholarships, chiefly through the generosity of Mrs. Lewis. At the close of the Address Lord Strathcona presented Mr. Thomas Threlfall with a Silver Loving-cup on behalf of the entire Academy, namely, the Directors, Committee, Professors, Students, and Official Staff, whose signatures were contained in an Album which accompanied the Loving-cup. Mr. Threlfall, in returning thanks, said he was glad to have been able to serve the Academy during the last fifteen years, and hoped still to be useful in the future.

After the Prizegiving, Lord Kilmorey proposed a vote of thanks to Lady Strathcona for her kindness, which Lord Strathcona suitably acknowledged.

Mr. Walter Macfarren will, during this Michaelmas term, deliver a course of six lectures at the Academy, commencing on Wednesday afternoon, the 23rd of October. The subject our Past President has selected for his discourses is "Pianists, Ancient and Modern—

Clementi to Brahms," in the illustration of which he will be assisted by the following amongst his old Academy pupils:—Miss Margaret Gyde, Miss Llewella Davies, and Miss Elsie Horne; Mr. Walter Fitton, Mr. W. J. Kipps, and Mr. Stewart Macpherson.

Mr. F. Cliffe has been appointed a Professor of the Pianoforte.

Presentations to Mr. Frederick Corder.

On 23rd July, 1901, two Presentations were made to Mr. Corder on the occasion of his Silver Wedding, as reported in our Academy Letter on p. 10. Sir Alexander Mackenzie spoke as follows:—

"When I started from home to come here, I instinctively felt that I had omitted to bring away something which I usually carry about with me. There was not time to turn back, so I said to myself 'whatever it is you will just have to do without it for a single day.' Now, the sight of your faces recalls to my mind what that missing article is. The fact is I forgot to bring the Principalship with me.

It is an interesting instance of a cause and effect. For ever since I was asked by Harry Farjeon a few days ago to act as your mouth-piece, I have been trying to (metaphorically) put the clock back as it were,—to put myself in your place; to fancy myself a student again. And I know that I shall express your feelings all the better if you will kindly assist me by considering me as one of yourselves,—the youngest student, while you are about it!

And so, having settled the position, I will now proceed to do your bidding (and I never did anything with greater pleasure) and turn to our professor, Mr. Frederick Corder, to explain what this is all about, and why we have asked him to meet us here.

It is simply this, Sir. Although we see much of you, and you spend much of your time talking to some of us, our opportunities of talking to you are too few and far between. But a certain domestic festivity has been seized by the students of the Academy as a good chance for a little quiet conversation with you. We wish to assure you that you have won something more from us than the mere respect which is due to you as a Professor,—that you hold something more than the mere performance of duties (however admirably done) can gain,—something more than the possession of talents and attainments (however great they may be) can secure—that is, not only our esteem but our affection.

We know you in various characters and capacities; we know you as the Curator of this Institution; as the accomplished and broad-minded Professor; and we are rather pleased to think that what knowledge of music, ancient or modern, you do not possess, we can pretty safely dispense with. We know your powers, as musical England does, as a composer; as an experienced conductor; as a brilliant man of letters—even as the quaintest of humourists. All this compels our admiration. We know your intense devotion to the Academy. Your work in its management here is most valuable and of great consequence to us, the students; for there are few, if any matters connected with the School in which you do not take an active personal share and interest.

And we also are aware that you know us. In fact, your arrival as one of the professors here was a gain to the Institution, which we believe has been long since fully and generously appreciated by all your colleagues.

But as students we also admire your other qualities which appeal to us very deeply, and touch us even more nearly. You have had numerous students under your care: some of them, though we say it ourselves, very distinguished ones indeed, thanks to your amiable manner of imparting your knowledge. And there is not one of them who leaves you without deep regret, without gratitude for the kindness you showed—and what is more, for the interest you continue to take in them and their fellows when they part from you.

But it is less to the professor and more to the man that we wish to offer our heartfelt congratulations and sincerest good wishes for many long years of happiness with your amiable and talented wife, whose name appears jointly with yours on many a well-known title page. And this assurance of affection does not come alone from your own personal pupils, but from the entire body of students collectively, who have learned to appreciate your worth as a musician, as well as that rarely-found combination of characteristics which distinguishes you as an individual.

We believe that you are accustomed to make copious notes about us (some of them of a delightfully quaint kind), and it is even whispered that you are diligently continuing the *Chronicles of the Academy*. We hope that you will not forget to mention this honour in them, and note it after your own fashion: probably it will be something like this—‘July 23, 1901. To-day the students of the Academy awarded me a Silver Medal in token of their gratitude and affection, and from what one of the youngsters said at the time, I really believe that they meant it from the bottom of their souls.’”

Obituaries.

By the death of Mr. Kellow J. Pye on the 22nd of September the last remaining link with the earliest days of the Academy has been removed. Mr. K. J. Pye was born in 1810, and he was one of the original twelve boys elected on the foundation at the opening of the R.A. of Music on the 24th of March, 1823, and he was actually the first student of the Institution who received a lesson within its walls. The exact date of this event was the day above-named; the room in which it took place was the old concert room which consisted of less than half of the present concert room of the Academy; and the professor who gave that lesson was no other than Cipriani Potter, who nine years after became the Principal of the Institution. Mr. Pye left the Academy in the early thirties, and was for some twenty subsequent years the leading professor in Exeter. It was, I think, in 1855 that he relinquished the musical profession, returned to London, and became a partner in the old-established firm of Plaskitt & Co., wine merchants, of Cork Street. In the year 1865, Mr. Pye became a member, and subsequently chairman, of the Committee of Management of the R.A.M., which office he resigned in 1868, and for many

years past he has lived in retirement at Exmouth, in which quiet marine retreat he passed peacefully away in his sleep at the ripe age of 91. Mr. Pye was an excellent musician, and the intimate friend of Charles Lucas and William Sterndale Bennett, the latter of whom, as a token of his esteem, dedicated to his old fellow-student his beautiful Chamber Trio in A.
W.M.

We very much regret to learn of the lamented death of Mrs. Myles Foster, on the 6th October. The sympathies and condolence of the whole Club will, we are sure, be extended to Mr. Foster and his family in their heavy bereavement.

Carlo Alfredo Piatti passed away at the age of 79, on 14th July last. He made his first appearance as a cellist in 1834, ten years later winning success in London at a Philharmonic Concert, and in 1859 he became associated with the Popular Concerts, an association that lasted until his retirement from professional life in 1897. Mr. Piatti had been for some years an honorary member of the R.A.M. Club.

Purcell's "Fairy Queen."

Much interest has been evoked by the discovery of the full score of Purcell's "Fairy Queen," in the Library of the Royal Academy of Music. The work was originally produced in 1692, but for a second performance a year later Purcell added some more numbers, which are included in this score. The opera has been missing for about 200 years, notwithstanding that at the time of its disappearance a reward of twenty guineas was offered for its restitution. It now appears that for the last 60 years it has lain amongst a quantity of music bequeathed to the Academy by R. J. S. Stevens, the glee composer, which is supposed to have come from the library of Dr. Pepusch, who about 1700 was engaged at Drury Lane to "adapt operas." If this supposition be well founded the mysterious disappearance seems to be explained, though one would be loth to accuse Pepusch of confusing "adapt" with the wise use of "convey." Under the direction of Mr. J. S. Shedlock, who was instrumental in making the discovery, the *Fairy Queen* was performed at St. George's Hall, on 15th July, when it was received with every mark of appreciation, the music being described as eminently beautiful. A humorous duet "Now the Maids and the Men" brought down the house, an ineffectual attempt being made to *encore* it. The report has quite a "Savoy" flavour about it!

Scherzi.

Dr. Cowen claims consideration for billiards on account of the affinity it has to music—the cues for players, the fiddles, the rests and the canons, the big scores and the bars outside.

This recalls the old joke of "How was it that Z**** the celebrated pianist died so poor?" "Because, although he had the handling

of many notes, he was too well acquainted with the bar." To which may be added that however familiar with the bar, he could not draw the line.

A Gem of Electioneering Rhetoric :—"Let us," said the patriot in his fiery peroration, "look the whole world in the face like the Harmonious Blacksmith." This patriot evidently knew how to "Handel" his Longfellow!

Notices.

1.—"The R.A.M. Club Magazine" will be published three times a year, about October, January and May, and will be sent gratis to all members and associates on the roll. No copies will be sold.

2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine, although owing to exigencies of space the insertion of these cannot always be guaranteed.

3.—New Publications by members will be chronicled but not reviewed.

By order of the Committee.

Future Fixtures.

SOCIAL MEETING and Annual General Meeting, Thursday, 31st October, 1901, at 8 p.m.

Supper, Saturday, 16th November, 1901, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Thursday, 5th December, 1901, at 8 p.m.

Supper, Saturday, 14th December, 1901, at 8 p.m.

SOCIAL MEETING, Saturday, 25th January, 1902, at 8 p.m.

Supper, Saturday, 8th February, 1902, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Thursday, 27th February, 1902, at 8 p.m.

Supper, Saturday, 8th March, 1902, at 8 p.m.

Supper, Saturday, 10th May, 1902, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Wednesday, 18th June, 1902, at 8 p.m.

ANNUAL DINNER, Friday, 25th July, 1902, at 7.30 p.m.

Not less than a week's notice is sent of each of the above fixtures. The Social Meetings are held at the Royal Academy of Music. The Suppers are held at the Club, and at least eight names must be sent to the Secretary before the day. The Annual Dinner will be held at the Monico Restaurant.